

## GOOD TASTE IN DRESS.

Caution of American Women,  
Charm of the French.

## NEW FASHIONS UNFOLDED.

The Directoire Hat and the Long  
Coat the Chief Novelties.

The Problem in Skirts Not yet Solved—Paris Dress Designers Trying to Introduce the Plaited Skirt Still—Revolt of Women of Good Figures—Tight-Fitting Petticoats for Evening Gowns—The Afternoon Gown of the Season—Various Modes of Trimming Among the New Things of Fashion—Lace for Vests and Yokes a Part of Almost Every Gown.

The affairs of fashion gradually unfold their many charms as the season advances, without revealing much that is really new beyond the Directoire hat, the long coat and the problem in skirts not yet solved. Some things, however, have been brought out in the spring with the approval of Paris to recommend them, have at last gained favor here after the usual six months' delay.

One of the American woman's charming eccentricities is her excessive anxiety to be up to date, and her calm disposition to adopt the novelty when it comes. While she keeps one eye on Paris as the source of all things most desirable in fashion, she quietly waits until a mode is assured and its career half run before she really accepts

modified of course as to tightness, than which there is no skirt more becoming to a good figure. If it is cut properly it will fall in graceful folds from a few inches below the waist line, and it does away with the superfluous weight of useless material. The fashion which displays the graceful curves of the figure is not going to die without a prolonged struggle, for there are too many pretty examples of its charms. One pretty skirt made by the tailors has two tucks nearly an inch wide, meeting on either side of the centre of the back and stitched down all the way to the hem. They simply relieve the plainness without adding any apparent fullness. Another pretty model shows three or four narrow tucks at each side of the back, forming a cluster and extending down four or five inches from the waist line. One of Worth's special fancies is the draped tunic, the fullness

being caught up in plaits at one side, but this has not materialized on this side of the water. In evening gowns the tight-fitting skirt prevails, and all the new petticoats are made to fit the hips with very little if any fullness at the top. The long train is a special feature of evening gowns only, while for calling and afternoon dress occasions the demi-train is in order. The most popular length for tailor gowns rounds down at the back to tie two or three inches on the floor, and only a little more than touches at the front and sides. The long overdress made in five gores, a front breadth, two medium width gores, one at



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finished around the edges with stitched folds. The vest and sleeves are of contrasting color. A model for velvet and cloth gown shows an overdress and bolero of velvet trimmed with heavy lace and fur. The color is pale fawn, and the underskirt of the same color in a pale tint of cloth. The wide draped belt is also of the cloth with stitched edges.

Fancy coats for dressy suits are a specialty of the season's fashions and there never has been such a variety before. Here are three pretty models, one entirely of cloth with stitched bands on the edges, in long bolero shape, showing the vest; another of cloth with velvet revers and



variety gathered on one edge. A large stunning buckle is the finish for the centre of this sort of vest, and with two handsome quills it is often the only trimming required on a felt hat. Something new in material for tea gowns and wrappers is a smooth-faced cloth, glossy as satin on one side, and woolly after the manner of eiderdown flannel on the other. It is less costly, however, than the latter, but very soft and pliable, and much thicker than the broad cloth.

Bolero effects of every kind and shape are a special feature of fashion. Narrow satin and gauze ribbons gathered with little frills are very much used for trimming evening gowns.

Some of the black velvet bows for the hair have a piping of white satin stitched on one edge with very good effect. The fashion of wearing rubber heels, which has been so popular among some women and so highly recommended as a means of preventing lameness and various ailments, seems to have developed an adverse side not so pleasing as the other. They stick and cling to the carpets and give one the feeling of trying to navigate on blown up rubber tires, except when used for their original purpose, golf and tennis shoes.

Muff chains are very elegant this season and are made of alternate links of gold and enamel in varied flower forms, with a pearl charm hanging at one side. Another novelty is a ribbon with jeweled bugs set at intervals.

The long continued reports that earrings were coming into fashion again have become more convincing as they have increased in number and volume, probably because constant repetition gives the appearance of unimpeachable fact, but now they have bubbled up again with many more evidences of truth. Anyway, earrings are worn after dinner than they were a year ago, but most of them are of the kind which screw into the ear.

In jewels, various insects and bugs figure as motifs from time to time, and the grasshopper seems to have had an inning this summer. In green enamel with ruby eyes, it is a thing of beauty, but just how he manages to succeed in hopping the fortunate owner into good luck is not explained.

The ban of evil omen is at last lifted from the owl, and it comes out in flying colors as an emblem of abiding affection. Pretty little owl brooches set round with diamonds are one of the fashionable love tokens.

The new boas and muffs seem to be chiefly made of tails, so many are used.

Very shiny are the black gauze butterflies, spotted with emerald and spangles, which can be purchased in the shops for renewing last year's evening bonnet.

When She Was Reassured.  
From the Cincinnati Enquirer.

Mrs. Cobb had passed the sunnier part of middle age, and was content and of ready countenance. Her beauty was of an unusual type, judged from the ordinary standpoint, but she knew that she was still beautiful, and who was better able to judge than she?

Mr. Cobb was drilled into a habit of extolling her loveliness, and he did his duty in a manly fashion, worthy of admiration.

"You don't think any woman as beautiful," she asked again with winning coquetry.

"You don't ever care for any other woman ever so little," he answered steadily.

"You don't love, I couldn't," she said at last.

"Then she would say and place her full-sized head upon his waistcoat and breathe into his ear."

It was delightful to know that for once in a way young love had kept his feathers, and when George Cobb went away for three or four days into the country, as he had to do sometimes, the leave-taking was very affecting.

"You won't look at any other girl, will you, George?" she asked.

"No, Lilly, I won't," he answered.

"You hate me all, don't you, love?"

"Yes, little darling," he answered.

mums, not so thick in the centre and more like a huge old-fashioned aster, with a steel jet, or rhinestone ornament in the centre. They are made of lace of velvet or silk, and of a tucked strip of tulle, panne, or satin of the soft thin

variety gathered on one edge. A large stunning buckle is the finish for the centre of this sort of vest, and with two handsome quills it is often the only trimming required on a felt hat.



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**THE WAY TO PROPOSE.**

It's a Matter Where Great Latitude Is Permissible, a Matron Tells a Maiden.

"I never could accept a proposal from a man unless the conditions were just right," said the romantic maiden thoughtfully.

"Of course not," replied the matter-of-fact matron. "He must be the right man in the first place, and he must propose in the second. Those are the conditions that must be always just right before any sensible girl will think of marriage."

"Oh, I don't mean that," returned the maiden. "He must know how to propose. Do you know, I believe if I were really in love with a man and he didn't propose properly I should reject him."

"When it comes to proposals of marriage," replied the matron, with decision, "any way is the right way."

"Oh, no, it isn't," asserted the maiden. "The surroundings must be appropriate. Everything must be in harmony. If my fancy charming proposal to me in the house he must be in a dress suit, and he must be earnest and dignified. There must be a certain ease and elegance of manner, and his words must conform to his actions. If he proposes to me in the woods or on the lawn he may be in negligee attire, outing costume or something like that, and he may then be more impassioned and vehement in his declarations. But I never could accept a man in negligee costume who proposed in the house."

"Don't you be too sure about it," returned the matron.

"Oh, but I am," said the maiden. "I have figured it all out very carefully. The same must make a perfect picture. It would just kill the romance if it didn't, and I couldn't possibly accept him. And his words and tone! Both must breathe love and yet be in conformity with all the surroundings."

"I've known lots of girls who thought that," said the matron, reflectively.

"And all that happens that way?"

"No, hardly. 'But in your case?'"

"The matron sighed. "I had the same idea," she said at last. "I pictured some quiet nook, the birds twittering, the sun shining brightly and all the world joyous as he poured with rounded sentences thrilling with love into my ear. Or else I saw him sinking on one knee in front of the divan upon which I was sitting and looking me straight in the eyes with a long, lingering look of love, while he said, 'Oh, adorable one, be mine.' Say that I was not to be a world of Syrian darkness for me, but that the sunlight of true love should shine ever brightly as we go through life hand in hand!"

"Oh, beautiful! lovely!" cried the maiden. "That's just the way I've pictured it. And when your Prince Charming did come, what did he say?"

The matron sighed again.

"He told me to get up and under an umbrella in a rainstorm," she explained. "I was wet and he was wet. My hair was stringy and there was

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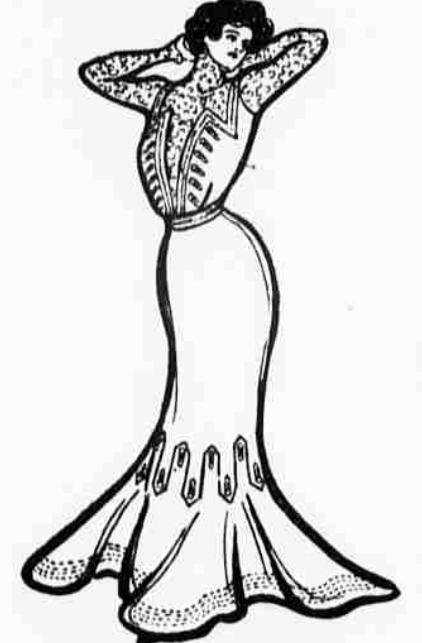
**LADIES' TAILORING, DRESSMAKING,**  
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It. Fashion, as she regards it, is a law not to be lightly considered; but the true meaning of the word, from a French woman's standpoint, is something which brings renewed opportunities for variety in dress and the display of taste, together with that elusive quality called chic. "Fashion is for woman, not woman for fashion," is the Parisian's motto, and she promptly brings out her own individuality in dress with every passing change, by keeping within the prescribed outline, yet never following it to the letter.

No one gives more serious thought to dress than the Parisian who cultivates fashion as an art; but there is a simple, an apparently unstudied, charm about her costumes that gives a mis-



leading impression as to the amount of time and money they cost. The right gown for the right time is one secret of her success, and it is the everlasting need of making one gown do duty for occasions entirely opposed to one another in the requirements of dress, which misrepresents the average American woman's taste. She tries, for the sake of economy, to combine as many useful qualities in one gown that she is liable to lose the telling point of the model she chooses. Yet, despite the French woman's original ideas and dainty conceptions, the American woman takes the palm for good dressing. Her caution is her safeguard, and



It was never more needed than this season when the question of coats and skirts comes up for consideration.

The leading dress designers of Paris have put forth every effort to launch their special models into favor, but the Parisians are not easily beguiled into box-plaits all around their hips, so the compromise between the popular close-fitting skirt and the new models is the one with a narrow box-plait in the centre of the back, widening toward the hem. Still further to accentuate the long line, the bodice may have a box-plaiting the one in the skirt and divided by a handsome buckle.

Some dressmakers advise the elastic skirt, modified of course as to tightness, than which there is no skirt more becoming to a good figure. If it is cut properly it will fall in graceful folds from a few inches below the waist line, and it does away with the superfluous weight of useless material. The fashion which displays the graceful curves of the figure is not going to die without a prolonged struggle, for there are too many pretty examples of its charms. One pretty skirt made by the tailors has two tucks nearly an inch wide, meeting on either side of the centre of the back and stitched down all the way to the hem. They simply relieve the plainness without adding any apparent fullness. Another pretty model shows three or four narrow tucks at each side of the back, forming a cluster and extending down four or five inches from the waist line. One of Worth's special fancies is the draped tunic, the fullness

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either side, and two wider ones meeting in a seam down the centre of the back, is a popular model for the clothe, crepe de chine and silk. It may be shaped around the hem in points of scallops, or rounded up at the second seam on the side, in one deep broad scallop in front, and another across the back. This gives a graceful sweep, as it is almost as long as the underskirt directly in front and at the middle of the back. In silk and crepe de chine a very pretty effect is made by joining all the seams with a fancy hemstitch of silk or the tiny beading of embroidery so often seen on the tucked silk waists. This sort of overdress falls over a silk underskirt, with a deep circular flange around the feet.

The afternoon gown this season is something quite different from the regular tailor-made costume, and this is where the pale tints in satin-faced cloth and crepe de chine flourish so charmingly. Quantities of lace with fur edging introduced are the preëminent trimmings, and a pretty variety is made by using lace which matches the material in color. It is seen in the dyes and



colored just the tint of the cloth, the heavy tucks being most used for this purpose.

Most of the novelties of fashion this season appear among the varied modes of trimming and little touches in finish rather than in any very decided difference in style. The use of French knots in various ways, for example, is one of the new fancies, and it is surprising how effective they can be when put on in graduated sizes and different shades of the same color. A trimming fifty three inches wide decorates one gown of pale tan cloth, with the knot shade from the same unit to dark

These are joined together with narrow white satin ribbon with an open edge, caught in broad, not deep, points. Through the centre of this ribbon gilt braids is sewn, and the points only are fastened to the once, which, of course, lies in an open and striped effect. The collar covered with lace has the same ribbon points through the centre, and ribbon with braid finishes the upper edge.

The point in the new fashions which is not to be ignored is the use of hand painted themselves de sole for evening gowns. It is the swell thing to have, if price is no object, and is most beautifully decorated with festoons and sprays of flowers. Painted silks, too, are the very latest fancy, made up with an overdress of gauze in some color shown in the decoration, or modeling the color of the silk itself.

Cloth gowns are the specialty of the illustrations and here is a pretty use of velvet folds strapped across with silk cord and buttons to match. A lace chemise and bow are the pretty finish, and the wide revers form a narrow collar at the back. A stylish winter suit in black cloth, which forms the skirt, is the second gown. This is trimmed with wide bands of cloth covered with stitching arranged in crossing points. The coat is of black velvet with stitched white panne revers edged with satin. Another model in purple cloth is trimmed with cords of the cloth and tiny straps in the bodice with a gold button at either end. The collar is of apricot colored panne and white satin dotted with tiny gold beads, the cravat is of the velvet and the vest is of tuckered white satin.

Pale pink cloth gowns have ceased to be a novelty, so many of them being shown at the dress maker's; the novel finish in the model shown is



in the bodice. The upper part of the skirt and the circular portion below are cut in tabs an inch and a quarter wide, and fully four or five inches long, pointed at the ends. These are turned under and stitched, being arranged so that they



mantle covered with a trimming of chenille, jet, leather trimming and velvet. The long coat of gray cloth with chenille collar is lined throughout with the body part and a little below the waist with ermine, white satin forming the remaining portion. This helps to do away with some of the weight of an all fur lining.

**TRILLS OF FASHION.**  
Hats of fur trimmed with tulle and hats of velvet either plain or embroidered, and trimmed with fur, are distinguished this season by a separate department in the leading millinery shops. They are distinctly a conspicuous feature of fallinery, chiefly in the shape of course. Sable, minx and chinchilla are the favorites, but white lake lamb and ermine are sometimes used, the latter forming the body of the hat completed with black tulle casings. Tulle and fur would seem to be an incongruous combination, but in reality it is very pretty, the heaviness of one material being offset by the fineness of the other. A crepe de chine scarf in some pale color, tied around the crown, the fringed ends falling at the back, is another combination with fur.

Sorts of soft silk satin and crepe de chine are very much used in millinery, and they are embellished with lace applique and fringe on the ends. Reverses, too, are quite as popular, as they were in the summer, only they are changed some what in style. They are less like chrysanthemum

sleeves. The white satin band dotted with French knots is shown in another bodice of pale blue silk, and the vest and yoke are of white chiffon and narrow lace insertion. White silk patterned with white is the feature of the next one, with lace yoke and sleeves and velvet velvet collar fastened with a gold buckle.

Among the long outside garments brought out as the latest thing in fashion is a black satin



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